

The 7th annual East London Grimeborn festival - a dynamic alternative to the Glyndebourne Opera season

Arcola Theatre presents

Grimeborn Festival

With 14 exciting productions, from exciting new operas to radical small-scale reworkings of established favourites by Mozart, Monteverdi, Debussy and Handel, the seventh annual Grimeborn Festival will be held at Arcola Theatre in London's East End from Tuesday 30 July - Saturday 31 August.

Now firmly established as an annual highlight in the classical calendar, Grimeborn Festival was first staged in 2007. The festival's name and E8 location is a humorous reference to ultra-posh Glyndebourne House in East Sussex, where 1,200 high-spending opera-goers in full evening dress picnic first in the gardens before sitting down to watch expensive productions staged in a modern, world-class opera house.

In contrast, Grimeborn, staged in the 200-seat Studio 1 and 100-seat Studio 2 at Arcola Theatre, is pared down and on a much smaller scale, supporting and showcasing emerging performers and writers and new or experimental productions. The "grime" comes from it having a "dirtier" backdrop in a converted paint factory in the vibrant bustle of Hackney as opposed to the champagne picnics and scenic gardens of Glyndebourne.

The season is curated by Arcola Theatre's Artistic Director Mehmet Ergen.

He said: "If you love opera, Grimeborn is definitely the place to see and hear - often for the very first time - the opera stars of tomorrow and the work of exciting new composers."

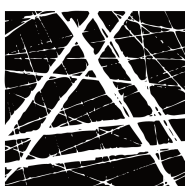
Full Festival listings attached

"Grimeborn is a welcome effort to give a lot of rough ideas a public airing. The place was packed out with a crowd so cool and buzzing that I felt I had crashed some very hip party."

Rupert Christiansen, *The Daily Telegraph*

"Grimeborn is an opera festival that strives to be everything that Glyndebourne isn't. Instead of boozy picnics, dress codes and country house manners, there is "theatrical innovation from the frontline of contemporary music", all amid the grit and, yes, grime of Dalston."

The Evening Standard



arcola
theatre

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Grimeborn Festival

Arcola Theatre
24 Ashwin Street
Dalston
LONDON E8 3DL

Box Office: 020 7503 1646
or www.arcolatheatre.com

Tuesday 30 July – Saturday 31 August

Studio 1 shows start at 7.30pm
Studio 2 shows start at 8.00pm

Tickets: Operas £15 (£12 concs)
One day performances - all seats £12

2 OPERA OFFER
Buy 2 dates in the same booking for only £27
(£13.50 per performance)
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Offers available online or by phone using one
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Terms and conditions apply -
see Arcola website for details

GRIMEBORN FESTIVAL - FULL LISTINGS

STUDIO 1

Tuesday 30 July - Saturday 3 August
(not 1 August)

Opera 24 presents

Così fan tutte

by Mozart

Musical Director/Orchestrator: John Jansson

Director/Lighting Designer: Benet Catty

Grimeborn Festival opens with the premiere of Opera 24's new production of Mozart's *Così fan tutte*. This masterpiece about love, loyalty and the battle of the sexes is brought roaring into the 21st Century with a witty contemporary libretto, new orchestrations for a 7-piece orchestra by acclaimed conductor/arranger John Jansson and a snappy new staging from director Benet Catty. Opera 24's production of this romantic classic promises to be a witty, wise, slick and sophisticated evening. Opera 24 is a new production company founded to reconceive large-scale operas in intimate settings with small casts and new orchestrations.

Cast:

Despina: Danae Eleni

Guglielmo: Christopher Jacklin

Don Alfonso: Andre Refig

Ferrando: Edward Saklatvala

Fiordiligi: Louisa Tee

Dorabella: Sophie Yelland

Press are invited to review *Così fan tutte* on Tuesday 30 July

STUDIO1

Thursday 1 August

The Vocal Constructives present

Exquisite Corpses

by Christopher Glynn

Exquisite Corpses throws into juxtaposition British and American experimental compositions that use graphic and open forms of notation. The Vocal Constructivists rely exclusively on the human body for their instrumentation. Coming from diverse musical backgrounds, the group draws on a variety of artistic influences - classical, global, avant-garde, eclectic, and performance art. The music is also communicated in visual displays, enabling the audience to witness the interpretative strategies first hand. The programme features six living composers - Mark Applebaum, Anthony Braxton, George Chambers, Pauline Oliveros, Michael Parsons, and Lauren Redhead.

Cast includes: Adrian Cole, Ali Warner, Barbara Alden, Celia Springate, Charles Hutchins, Clare Brady, Dominic McGonigal, George Chambers, Jill House, John McLeod, Lauren Redhead, Linn D., Minjas Zugik, Rebecca Hardwick, Simon Walton, Stephen Rice.

www.vocalconstructivists.com

STUDIO 1

Wednesday 7 August - Saturday 10 August
(not 8 August)

Ryedale Festival Opera presents

The Magic Flute

by Mozart

in a new English translation by John Warrack

Director Nina Brazier

Music Director Christopher Glynn

Orchestra The Quintessence Wind Ensemble & the Eka Quartet

This is the London transfer of Ryedale Festival's sold-out production of *The Magic Flute*, one of the best-loved operas in history, which has been captivating audiences since 1791. This is a brand new English translation, with fresh, young, talented singers selected from top music colleges including The Royal Academy of Music, The Royal College of Music, Guildhall and the Royal Northern College of Music. *The Magic Flute* will be performed with the Quintessence Wind Ensemble and the Eka Quartet, whose members have performed with leading orchestras including the BBC

Symphony Orchestra, the Bournemouth Sinfonietta, the Royal Liverpool Philharmonic and the Britten-Pears Orchestra. Nina Brazier has directed previous sell-out productions at the Grimeborn Festival including *The Old Maid and the Thief* ("Glorious Grime at Grimeborn" *Evening Standard*) and *Spilt Milk & Trouble in Tahiti* (*Time Out Critics' Choice*).

Press are invited to review *The Magic Flute* on Wednesday 7 August

STUDIO 2

Thursday 8 August - Saturday 10 August

Eboracum Baroque presents

Dido and Aeneas

by Henry Purcell

Director/Musical Director Chris Parsons

Choreographer Mary Collins

An exciting new take on Purcell's classic opera, it recounts the story of Dido, Queen of Carthage and her love for the Trojan Warrior, Aeneas. With an evil Sorceress and witches at work, this love is short lived as despair and destruction are brought to the Queen's Court. Aeneas is tricked into leaving the stricken queen but defies the gods to return. Dido refutes his advances for even having the thought of leaving her. Belinda attempts to console the heart-broken queen, but all is in vain. Eboracum Baroque are a young and exciting group featuring some of the top performers from the best music institutions in the UK. They specialise in the authentic performance of Baroque music and this can be seen in this production featuring period instruments from the 17th century. Director Chris Parsons is currently studying at the Royal College of Music for a Masters in Historical Performance.

Cast includes: Eboracum Baroque.

www.eboracumbaroque.co.uk

*"Simply presented there wasn't a weakness with the chorus particularly outstanding... This was a pleasantly intimate and rewarding account of Purcell's opera"**** Opera Scotland*

STUDIO ONE

Tuesday 13 August - Saturday 17 August

Matinee Saturday 17 August at 2.30pm

Size Zero Opera Company presents

two world premieres

The Viagron

The double bill opens with *The Viagron* by German composer Arne Gieshoff and librettist Frank Allison, based on the classical Roman text *The Satyricon* by Petronius. Focusing on the sexual misadventures of the impotent central character, Encolpius, the opera presents both his past and present in an explicit and sometimes humorously vulgar examination of lust and love set against Gieshoff's aggressively taught score. The production is kindly supported by the PRS Foundation. Warning: contains partial nudity and scenes of a sexual nature.

Cast includes: Richard Latham, John Lattimore, Fleur de Bray, Katie Walker, Catarina Sereno, Nika Von Arning.

Kettlehead

By Darren Bloom and Neil Georgeson

The bill is completed by *Kettlehead* by American composer Darren Bloom and librettist Neil Georgeson. Set in colonial Africa at the end of the 19th century, the opera explores a twisted tale of voodoo and revenge focused on the tragic transformation of a promising young girl into a mutilated social pariah. The creation of this new work has been supported by the London Symphony Orchestra's Sound Hub project.

Directed by RADA alumni Matthew Monaghan whose directing credits include productions at English National Opera and The Lyric Theatre Hammersmith, and conducted by Size Zero Opera's principle conductor Jonathan Mann, the productions feature sets by London fringe theatre veteran Fly Davies.

Cast includes: Laura J Bowler, Andrew Mckintosh, Ben Williamson, Chris Jacklin, Kathleen Linton Ford, Christopher Diffey-Wilson.

Press are invited to review *The Viagron* and *Little Kettlehead* on Tuesday 13 August

STUDIO 2

Wednesday 14 - Saturday 17 August (not 15 August)

The Miller's Wife

Music and Libretto by Mike Christie

Director Matthew Gould

The world premiere of an enticing new British opera, sung in English, and set in the beautiful surroundings of North East Essex. It boasts memorable melodies and potent arias enhanced by warm romantic orchestration that has echoes of Puccini with a modern twist. Bill Marner the miller has always wanted a child of his own but his wife Winnie is too infirm to bear children. So, he decides to have a child with her carer Maude, who is also his mistress. Forced to flee from the village, Bill and his son William do not return for almost 20 years. But when they do, Bill wants to take his own life when he discovers that William is not his son after all. So, will a secret that has been kept for nearly two decades save William's plans to marry Maude's daughter Jessie - and ultimately Bill's life? www.themillerswife.co.uk

Press are invited to review *The Miller's Wife* on Wednesday 14 August

STUDIO 1

Tuesday 20 August - Saturday 24 August (not 22 August)

Arcola Theatre presents

Pelléas et Mélisande

by Claud Debussy

Director Aylin Bozok

Music Director Philip Voldman

Lighting Designer Joshua Pharo

Co-producer Bury Court Opera

This tragic story of love and jealousy between Golaud, his wife Mélisande and his younger half brother Pelléas starts when Golaud finds Mélisande crying by a well in the forest. Golaud decides to marry Mélisande and bring her with him to the castle of his grandfather Arkel. Pelléas and Mélisande fall in love but do not confess it to each other until it is too late. Pelléas dies by the sword and Mélisande by the psychological and incurable wound to her soul, both caused by Golaud, a human being trying to reach for his avid desire of possessing love.

Cast includes: Gerard Collett, Ilona Domnich, Alan Ewing, Oliver Hunt, Carris Jones, Lucy Roberts.

Press are invited to review *Pelléas et Mélisande* on Wednesday 21 August

STUDIO 1

Thursday 22 August

Black Sand

Composer Na'ama Zisser

Libretto Samantha Newton

Electronics and Sound Design Daniel Grossman

Designer Simon Bejer

A Horror-UV-Electronic/chamber opera set in 1950s America, *Black Sand* is about a man so reluctant to confront his fear that it destroys him and everything he loves. Imagine the time right before you fall asleep, when you are alone and your mind plays tricks on you, it is not what is seen but what is heard; an opera singer's voice electronically enhanced, an upbeat pop song of the era transformed into a sadistic lullaby, a rock n' roll passage ripped out of context giving us the uncanny feeling that everything is not quite right. It's America, 1952, and Nathanael is madly in love with Olympia but is being tormented by the Sandman. Terrified and determined to keep his eyes, Nathanael decides his only defense is to sleep forever.

Cast includes: Caroline Kennedy and James Hall.

STUDIO 2

Friday 23 August - Saturday 24 August

Silent Opera & Waistcoat Company presents

Lament

Sound Design by David Gregory,

based on Monteverdi's *L'Arianna*

Directed and Devised by Daisy Evans

Light and Visual Design Ziggy Jacobs

Music Director/Keyboards Nicholas Fletcher

Silent Opera present a newly devised opera based around the famous story of Ariadne. Using entirely synthesised sounds and technologies, this is the sound of a new method of presenting opera. This is the Theatre of Sound. Trapped, abandoned and completely helpless, how often have we felt the light of hope fade into darkness, and how frequently have we surrendered to

melancholy and sadness? *Lament* opens a window into the mind of Ariadne, presenting a unique and brand new operatic sound world to express her feeling and action. Abandoned by her love, she longs for death and thinks her world will cease. But the sun always rises, and her Lament becomes a path to new hope and rejuvenation. www.silentopera.co.uk

Cast includes: Katie Slater .

"Silent Opera are a young and rather brilliant lot" Evening Standard

"There is so much to like here and much more, I suspect, to come from a company who clearly love opera, get opera, and have all the tools to persuade others to do so too" New Statesman

STUDIO 1

Tuesday 27 August - Saturday 31 August
(not 29 August)

Hillary Elk & Isle of Noise presents

Handel Furioso

a new staging of arias and duets by Handel
Director Max Hoehn

A love story told through arias and duets, exploring a couple's life together from childhood to old age, featuring two outstanding young singers - Anna Starushkevych, winner of the Handel Singing Competition 2012, and Robyn Allegra Parton. Acclaimed soloist, Julian Perkins, conducts the Sounds Baroque Ensemble, following their much-admired recording of early cantatas. *Handel Furioso* has evolved from a 30-minute showcase, successfully presented at Grimeborn 2012, into a full-length piece of theatre, with music from Rodelinda, Rinaldo, and lesser known works, accompanied for the first time by a period ensemble. This is the opening production by a new company, Isle of Noise, whose aim is to create new work, freely adapted from existing repertoire and presented outside the context of a traditional opera house. The production is part-funded by an Arts Council Grant award.

Cast includes: Anna Starushkevych and Robyn Allegra Parton.

Press are invited to review *Handel Furioso* on Tuesday 27 August

STUDIO 1

Thursday 29 August

Strekoza i Muravej (Grasshopper and Ant)

Composer Brian Hosefros
Librettist Vadim Yurchenko

Set in Moscow, this is a re-imagining of the classic Russian fable following the lives of the extravagant Strekoza and the dutiful Muravej. The story begins at one of Strekoza's (Grasshopper's) glamorous parties. As the crowd leaves, we too leave her luxurious lifestyle and cross to the strict, scheduled, ever laborious, Muravej, (Ant), who confesses to his close friend, and mutual friend of Strekoza, his love for Strekoza. But Strekoza has an ever-mounting debt which she is unable to pay. It inevitably lands her in squalor: homeless, and with no one to help her. Meanwhile, Muravej's rigorous nature affords him a promotion and a new home, the former home of Strekoza. As he finds her ribbon left behind, he discovers her dying in the winter streets of Moscow. The story here is Russian in both language and place, but the meaning is universal, questioning the way we live our lives. *Strekoza i Muravej* is a rare cross-cultural collaboration in opera: an American composing an opera in a non-native language with a Latvian poet, based on a story entwined with Russian culture – Ivan Krylov's 1808 poem, "Strekoza i Muravej."

Cast includes: Jaroslav Gavrilov, Bella Adamova and Benjamin Siefert.

STUDIO 2

Friday 30 August - Saturday 31 August

Eclectic Opera presents

Eros & Psyche

Composer Jeff Spencer

STUDIO 2

Friday 30 August - Saturday 31 August

Lucid Arts and Music presents

Quys & Laila

Composer Danyal Dhondy
Librettist Buffy Sharpe
Director Tarek Iskander

A timeless tragedy of undying love that has been told in many guises and many languages, across continents and centuries. This version, set in modern Dubai, explores through contemporary operatic language themes of social status, wealth, patriarchy, repression, and the many forms that love can take. www.lucidarts.org